

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name Hughes, Mollie and Josephine, House

other names/site number Gregg-Childers House

2. Location

street & number 801 South Main [n/a] not for publication

city or town Independence [n/a] vicinity

state Missouri code MO county Jackson code 095 zip code 64055

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
[X] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In
my opinion, the property [X] meets [] does not meet the National Register criteria. I recommend that this property be
considered significant [] nationally [] statewide [X] locally.
(See continuation sheet for additional comments [].)

Claire F. Blackwell 24 February 1994
Signature of certifying official/Title Claire F. Blackwell/Deputy SHPO Date

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria.
(See continuation sheet for additional comments [].)

Signature of certifying official/Title

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[] entered in the National Register
See continuation sheet [].

[] determined eligible for the
National Register
See continuation sheet [].

[] determined not eligible for the
National Register.

[] removed from the
National Register

[] other, explain
See continuation sheet [].

Signature of the Keeper

Date

8 Statement of Significance

Applicable National Register Criteria

☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9 Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey

☐ recorded by Historic American Engineering Record

Areas of Significance ARCHITECTURE

Periods of Significance 1887

Significant Dates 1887

Significant Person(s) n/a

Cultural Affiliation n/a

Architect/Builder Gibbs and Parker/Yetter, Christian

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State Agency

☐ Federal Agency

☐ Local Government

☐ University

☐ Other:

Name of repository: _____

10 Geographical Data

Acreage of Property less than one acre

UTM References

A. Zone Easting Northing
15 377610 4326830

B. Zone Easting Northing

C. Zone Easting Northing

D. Zone Easting Northing

[] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11 Form Prepared By

name/title see continuation sheet

organization _____ date _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Check with the SHPO or FOP for any additional items)

Property Owner

(Complete this item at the request of SHPO or FOP.)

name Mary Childers

street & number 14709 E. 35th Street telephone _____

city or town Independence state MO zip code 64050

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Hughes, Mollie and Josephine, House
Jackson County, Missouri

Summary: The Hughes House, located at 801 S. Main in Independence, Missouri, is a relatively intact and unaltered example of the Queen Anne style. The two and one-half story residence was designed in 1887 by the local firm of Gibbs and Parker, and built by Independence contractor Christian Yetter. The building stands on a relatively flat lot, set back from the road, facing west. The building's most significant characteristics include its rounded tower, wrap-around porch, asymmetrical facade, and stained glass windows. The house has undergone few alterations and retains integrity of design, materials, workmanship, setting, and location. The house sits on a foundation of limestone blocks and is sheathed in wooden clapboard and shingle. A slate roof caps the house, replacing the original shingles which were slate as well. A frame carriage house with Gothic Revival affinities is contemporary with the house and contributes to its significance. A small, frame play house, constructed in 1941 and recently moved to the property, is not significant in size or scale and is not included in the resource count.

Narrative: Exterior: The facade, or west elevation is dominated by the wrap-around, U-shaped wooden veranda, and the circular oriel which contains a sleeping porch, located on the northwest corner of the second floor. On the northwest and southwest corners of the house are steps leading to the veranda. A spindle frieze and turned posts support the low sloping porch roof. Above each set of stairs is a triangular pediment with wooden decoration. Directly above the porch is a protruding gable adjacent to the tower. The rounded tower is capped by an octagonal bellcast roof with a copper weather vane at the tip. Connected to the tower is the gable with double hung one-over-one windows with segmented semi-circular windows above each. Each square segment contains various colors of stained glass. The gable above this section at the attic level is ornamented with three small multipaned windows set within a broken scrolled pediment. Above the windows is a half timbered projecting gable supported by curved, decorative brackets.

At the center of the south elevation is a gabled wing containing an elaborate two story protruding bay. The bay is polygonal on the first story and rectangular on the second. Six elaborate, curved brackets support the upper rectangular bay. Above the veranda is an elaborate cut brick chimney set between two double hung one-over-one windows and a segmented pediment at the second story that extends well above the roof line. Above the bay at attic level is an overhanging pedimented gable. A shingled belt runs across a portion of the north facade, starting at the bay, extending across the front and south elevation, and ending at the south bay between the second floor and attic level.

The north elevation is quite similar to the south. At the east end of this elevation are double hung one-over-one windows at the first and second levels. At the center of the north elevation is a polygonal bay directly opposite the south side bay. This bay is the same at both levels. In the center portion of the bay are two double hung one-over-one windows separated by shingles between the two levels. Above these windows are two small rectangular, red stained glass windows. There are double hung windows adjacent the center windows on either side of both levels. At the attic level are curved brackets below the pedimented gable at each corner above the second floor with decorative shingles directly above. The pedimented gable contains

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attic vents instead of windows surrounded by shingles. To the west of the bay is an arched stained glass window at the center of the second story with no other windows below on the lower level.

The rear, or east, elevation is five bays wide with the door located in the center. The south end of the east elevation contains side by side double hung windows with the north end containing single, double hung windows. A two story porch on this elevation has been enclosed on both levels.

Interior: The interior of the Hughes House is relatively unaltered, aside from the addition of some closet space. Fireplaces, doors, windows and the original interior gum wood trim are all intact. The sliding envelope doors between the main rooms on the first level are unaltered as well. The parlor, sitting room, and dining room comprise the bulk of the first level. In addition there is a kitchen, bedroom, small bathroom, and enclosed porch. Each of the main rooms contains an ornamental fireplace. With the exception of the fireplace in the sitting room, which was refinished in the thirties with a stone face, all fireplaces in the house are preserved in their original condition. A decorative vestibule opens into the entry space which contains the most outstanding feature of the interior, the grand stairway. The box-shaped newel posts are ornately decorated, topped with figures of Mercury supporting lighted globes. A spindle work balustrade opposite the extraordinarily detailed wainscoting with gargoyles, lamps, and small fish scale designs made from lincrusta, line the staircase. Almost every room contains some stained glass which adds to the character of the Queen Anne style.

The second floor landing is lighted by stained glass and double hung windows. The door leading out onto the sleeping porch, housed by the oriel, also opens onto the landing. Three large bedrooms line the main hallway. Each bedroom door is topped by a transom. The large master bedroom is the most spectacular of all the bedrooms. It is the only room in the house that uses cherry instead of gum wood. The fireplace in this room is extraordinarily decorative. A connected nursery which has a separate door leading to the back, sunken hallway, two steps down from the first three bedrooms; opens out from the master bedroom. The wood trim in this room is painted white. There are two small sleeping rooms and a bathroom in which a shower has been added, and the entrance to the attic. This section of the house would have been originally built as a servants quarters. A back staircase descends from this portion of the house. The kitchen is the most significantly changed feature of the house. Though it has been somewhat modernized, it retains its original shape and does not detract from the integrity of the house.

A one and one-half story frame carriage house with gable roof is located to the rear of the house. Measuring roughly thirty-eight feet by eighteen feet, it is sheathed with vertical board and batten siding and features multi-lite windows and Gothic Revival detail. Although the construction date is unknown, it appears to be contemporary with the house. The carriage house has three historic additions, two on the east elevation and one on the north. All of these additions have similar board and batten siding. The east additions are shed roofed and the north addition has a hip roof and integral porch on its north elevation. The north addition is known as the Garden House and built to

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Hughes, Mollie and Josephine, House
Jackson County, Missouri

service the large garden plot that extends east to Noland Road. The Gregg family, who acquired the Hughes House in the late 1920s, used this yard area to raise both iris and lilies commercially; their iris was planted at the White House during the Truman administration.

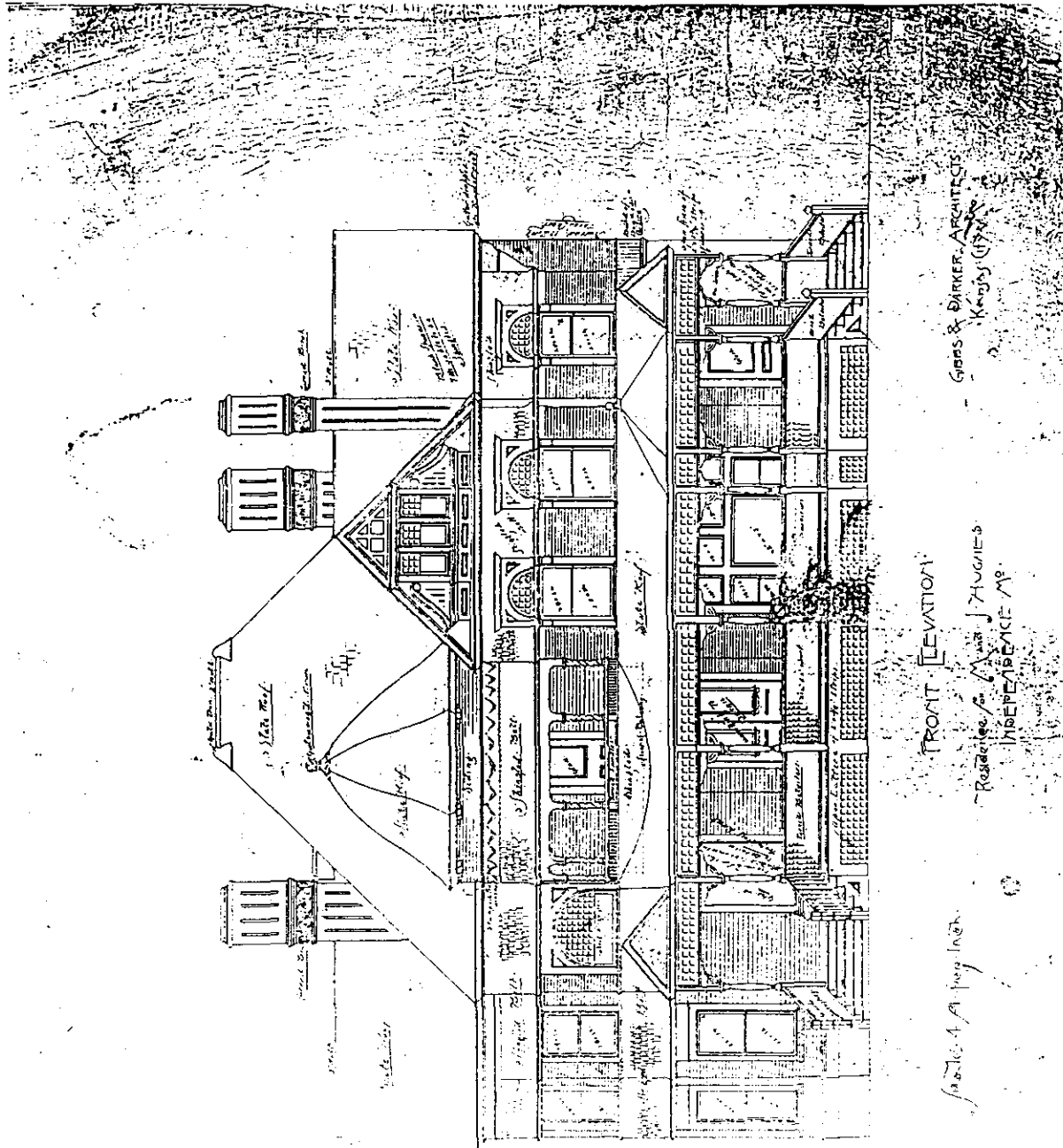
A small one-story frame play house is located to the north of the house and carriage house. It was built in 1941 by the Childers family at a previous residence and was moved to this property in recent years. Because it is not significant in size or scale and is not related to either the area or period of significance for which the Hughes House is nominated, it is not included in the count of resources.

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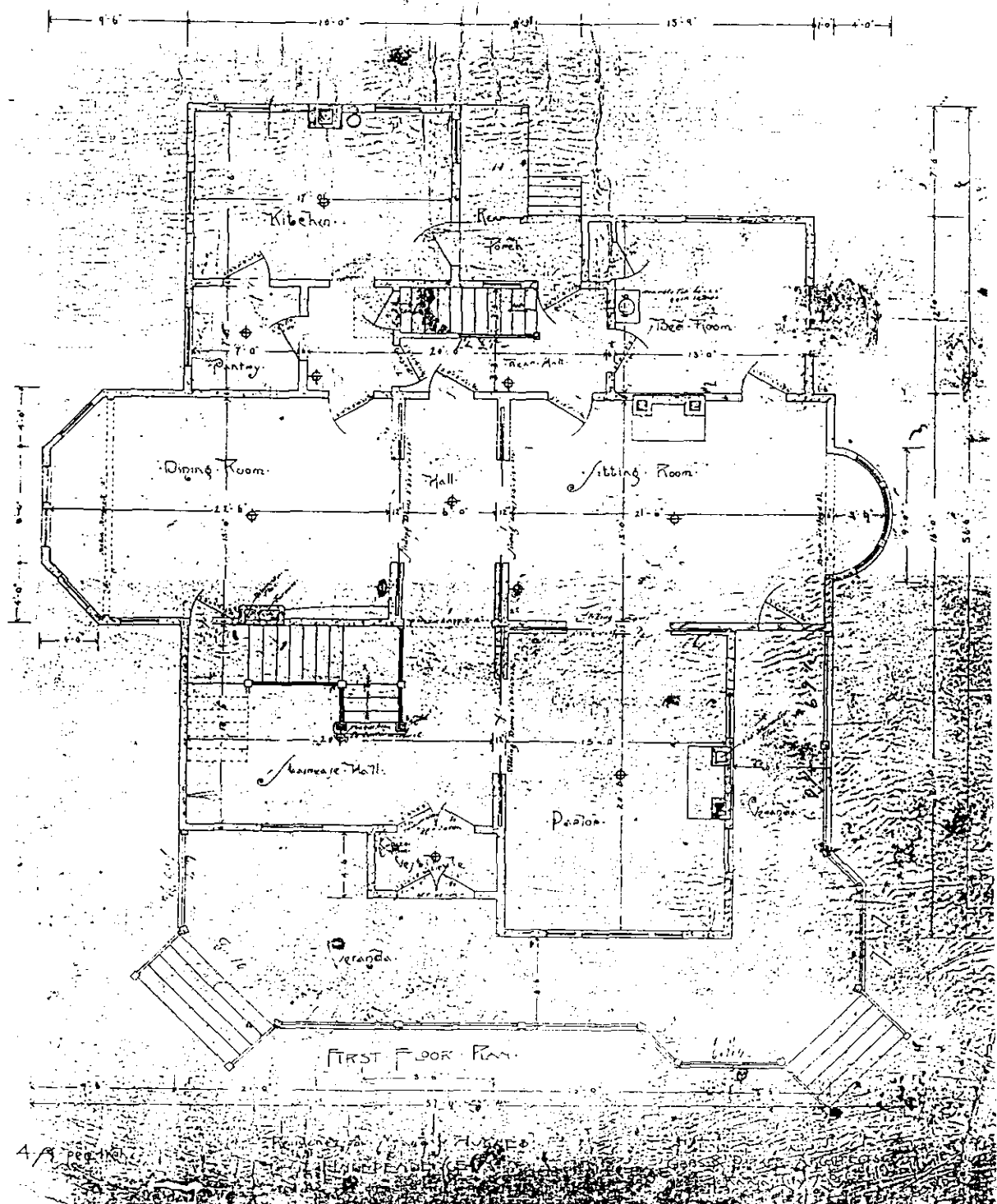
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Hughes, Mollie and Josephine, House
Jackson County, Missouri



**Hughes, Mollie and Josephine, House
Jackson County, Missouri**



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Hughes, Mollie and Josephine, House
Jackson County, Missouri

Summary: The Hughes House, 801 S. Main, in Independence, Missouri is significant under criterion C in the area of architecture. Built in 1887 by Christian Yetter and designed by the architectural firm of Gibbs and Parker, the house illustrated and still retains typical Queen Anne characteristics, such as the asymmetrical facade, complex roof line, wrap-around veranda, and the circular oriel. This Queen Anne house survives in excellent condition, having undergone only minimal alteration, and retains integrity of design, materials, workmanship, and location.

Narrative: The English Queen Anne style was generally acknowledged to have its origins in the work of Richard Norman Shaw and was further popularized by J.J. Stevenson, who preferred the term "Free Classic" for the result.¹ The Queen Anne style was introduced in America in the 1870s, where it acquired elements of both the vernacular and the Colonial style but avoided any specific historical accuracy.² One of the earliest American exponents of the style, Henry Hudson Holly, introduced his interpretation in Harper's Monthly in 1877 and, in the next year, in a pattern book, Modern Dwellings. Shaw's English designs had introduced the characteristic large chimneys, irregular plan and silhouette, and textured surface treatment, while the American interpretations of Holly were more irregular than their English antecedents and aspired to a more exaggerated, artistic effect.

Among those elements emphasized by the American Queen Anne style were carved decorations in gable ends and over windows and, later, the tower and the balcony.³ The importance of the balcony and veranda and the extension of interior space into oriels and bays underscored the importance, in the American examples of the style, of "the free flowing of space into space and indoors into outdoors,"⁴ and represented an essential difference between the English and American styles.

As early as 1881, architectural bulletins referred to the enthusiasm for the style as a "'craze for Queen Anne.'"⁵ Another journal showed unintentional insight in its scorn for the widespread dissemination and proliferation of the style: "'Apart from the picturesque appearance of these buildings and their supposed popularity there is comparatively little to recommend them'".⁶ According to architect John Wellborn Root, who designed a number of buildings

¹Sadayoshi Omoto, "The Queen Anne Style and Architectural Criticism," Journal of the Society of Architectural Historians 23 (March 1964): 29.

²Ibid., pp. 29 and 33.

³Ibid., p. 31.

⁴Mark Girouard, Sweetness and Light: The 'Queen Anne' Movement, 1860-1900 (Oxford: Oxford University Press, 1977), p. 218.

⁵Omoto, p. 33.

⁶Ibid., p. 34.

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Hughes, Mollie and Josephine, House
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in Kansas City, first as a principal in the firm of Burnham and Root and later in the firm of Root and Siemens, the states west of the Mississippi River were especially susceptible to "the Queen Anne' fever . . . [They were] just at the tender age when the constitution is most sensitive to such infantile diseases . . ."⁷ The original balloon-frame house which defined the development of the West was, Root explained,

adorned . . . with all sorts of 'ornamental' devices in woodwork--open-work scrolls under and above its gables, jig-sawed crestings in its ridges, and wonderful frostings and finials on its gables. The architraves about its windows were no longer content to be of simple boards, but were decorated by rosettes, star-shaped ornaments, and all kinds of forms . . . The clapboards or matched ceiling covering it were laid in all directions . . . The verandas of these houses offered best opportunity for such display, and here jig-sawed railings and curiously turned or chamfered frosts [sic] ran riot.⁸

The fashion for these details, rendered in wood, stone, or metal, was also extended to stone and brick houses.⁹

Numerous nebulous motives and compulsions have been proposed to explain the introduction of the Queen Anne style in America and its rapid ascendancy in the post-Civil War decades. Whatever motivations urged its adoption, it was eagerly embraced by large sections of the American middle classes and, despite the scorn of professional journals, was the dominant style of domestic building from the 1880s to approximately 1910.¹⁰ Originally introduced in the eastern states, the style quickly spread to other parts of the country. In small towns, especially, the style was the enthusiastic choice of both members of the merchant and professional establishments, such as physicians and bankers, and of aspirants, such as the sons of established entrepreneurs and small merchants.

Whatever reasons attended its creation and continuance, however, several identifiable factors assisted its dissemination. Professional and architectural periodicals popularized and conveyed the Queen Anne style to the carpenter-builders of the Midwest, and pattern books and "the published

⁷John W. Root, "The City House in the West," Scribner's Magazine 8 (October 1890): 430; Kansas City Chapter of the American Institute of Architects, Kansas City (Kansas City, MO: Kansas City Chapter of the American Institute of Architects, 1979), pp. 51 and 94; George Ehrlich, Kansas City, Missouri: An Architectural History, 1826-1976 (Kansas City, MO: Historic Kansas City Foundation, 1979), pp. 43-44.

⁸Ibid., p. 418.

⁹Ibid.

¹⁰Girouard, pp. 208-215.

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Hughes, Mollie and Josephine, House
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catalogues of planing-mills¹¹ advertised the variety and availability of pre-cut details. Finally, the expanding network of rail transportation allowed the distribution of these embellishments and the dimension lumber essential for the mass produced style.

The Hughes House was designed by the firm of Gibbs and Parker and built by Christian Yetter. The Hughes House was the only property attributed to Gibbs and Parker by the Kansas City Chapter of the American Institute of Architects in their 1979 publication on the architecture of Kansas City.¹² According to Hoye's City Directory of Kansas City, Mo., the firm of Gibbs and Parker maintained an office in the city, at 48-50 Security Building, only during 1887-1888. David W. Gibbs was listed as a resident of Toledo, Ohio, while Charles F. Parker lived on East 11th Street in the city.¹³

Christian Yetter was born in Wittenberg, Germany,¹⁴ in 1847. In 1866, Yetter immigrated to America, settling first in Hermann, Missouri. In 1870, he moved to Kansas City where he worked as a carpenter for the firm of Hook and Rollard for one year. The following year, he moved to Independence, where he assisted in demolishing the old courthouse. In 1874, Yetter married Katharine Helmig, who was also born in Germany and whose family came to America when she was six. In 1876, Yetter began his own contracting business.¹⁵ According to the Independence Examiner, Yetter was "for many years . . . the leading building contractor in Independence."¹⁶ In 1902, he was elected building inspector. In 1916, Yetter entered into a partnership with Robert L. McBride, the son of an early Independence contractor. Yetter and the firm of Yetter and McBride were responsible for the construction of a number of buildings in Independence and the surrounding areas, including the Ott and Rock Creek district school houses, the Independence Library, the Independence City Hall, Columbian School, the Masonic building, the McCune Home for Boys and McCune school, the Jackson County Girls Home, and a number of private residences. In addition,

¹¹Root, p. 421.

¹²Kansas City Chapter of the American Institute of Architects, p. 217.

¹³Hoye's City Directory of Kansas City, Mo., 1887-1888 (Kansas City, MO: Hoye Directory Company, 1887), pp. 269, 511, and 718.

¹⁴According to the Independence Examiner, Yetter was born in Twirig, Germany. "A Builder of City Is Dead," Independence (MO) Examiner, April 25, 1935, p. 1.

¹⁵W. Z. Hickman, History of Jackson County (Topeka: Historical Publishing Company, 1920), p. 412.

¹⁶"A Builder of City Is Dead," p. 1.

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Hughes, Mollie and Josephine, House
Jackson County, Missouri

Yetter built over 150 wood and iron bridges for the county, as well as county and state roads and highways.¹⁷

With the completion of a boulevard between Independence and Kansas City in the fall of 1885 and the Kansas City, Independence and Park Railway two years later, Independence experienced a boom in real estate and building. In 1887, for example, three hundred dwellings, at a total cost of \$551,600, were constructed in Independence. According to the Kansas City Journal of January 1, 1888, in an article titled, "A Year of Prosperity/The Progress of Independence during 1887," "... the year just ended has witnessed the erection of more elegant homes than any previous one . . . Among them . . . Misses Mollie and Josie Hughes, South Main St, \$10,000 . . ."

Mollie and Josephine Hughes, for whom the house was built, were the daughters of Thomas J. and Mary S. (Caldwell) Hughes, who emigrated from Kentucky.¹⁸ The two were the sole residents of the house until the marriage of Josephine Hughes to Frank C. Wyatt, who was president of the Bank of Independence; following their marriage, Mr. and Mrs. Wyatt also lived in the house. After the deaths of the Wyatts, Miss Mollie remained alone in the house except for renting the second floor to a family for a brief time.¹⁹

In May of 1929, Miss Hughes's half sister, Mrs. Susan Gregg, and her husband Wallace Gregg moved into the house. On February 21, 1933, Miss Mollie died and left the house to Stanley Gregg, son of Susan and Wallace, and a vice-president of the First National Bank of Independence. The widower moved into the home with his two children, where they were raised with the help of his parents. After the children left, Stanley Gregg lived in the house with his housekeeper. Gregg died in 1961 and the children sold the house, which the family had occupied for 74 years, to Mr. and Mrs. Roy Fike.²⁰

Petey Childers, a prominent local businessman bought the house in 1966. The family moved into the house in December of that year. The Childers lived two doors north of the Hughes House for 28 years before moving into it. Mr. and Mrs. Childers presently live in the house, and with the help of their daughters, Mary and Marjorie, maintain the house in excellent historical

¹⁷Hickman, pp. 411-412 and 423; Pearl Wilcox, Jackson County Pioneers (N.p., 1975), pp. 103-104; and "A Builder of City Is Dead," p. 1.

¹⁸Thomas Hughes died in 1854 during a cholera epidemic in Independence. Mary Caldwell Hughes then married Robert G. Smart, who was killed during the Civil War during the implementation of Order No. 11. Wilcox, p. 242; and "Miss Mollie Hughes, A Pioneer Here, Dies," Independence Examiner, February 21, 1933, p. 1.

¹⁹Josephine died February 9, 1926, and Frank Wyatt died about a year earlier. Independence Examiner, February 9, 1926, p. 1.

²⁰"Miss Mollie Hughes, A Pioneer Here, Dies," p. 1; and Independence Historical Survey, 1975.

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Hughes, Mollie and Josephine, House
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condition. The Hughes House retains the architectural characteristics that identify it as an example of the Queen Anne style. The house fits the subtype of the style defined by McAlester and McAlester as hipped roof with lower cross gables, which typified over half of the Queen Anne houses they examined. The exaggerated features, such as hipped roof with intersecting gables, rounded tower, wrap-around porch, and decorative shingles, along with a varied design and rich ornamentation characterized the late nineteenth century style, according to in Clifford Edward Clark in The American Family Home, 1800-1960.

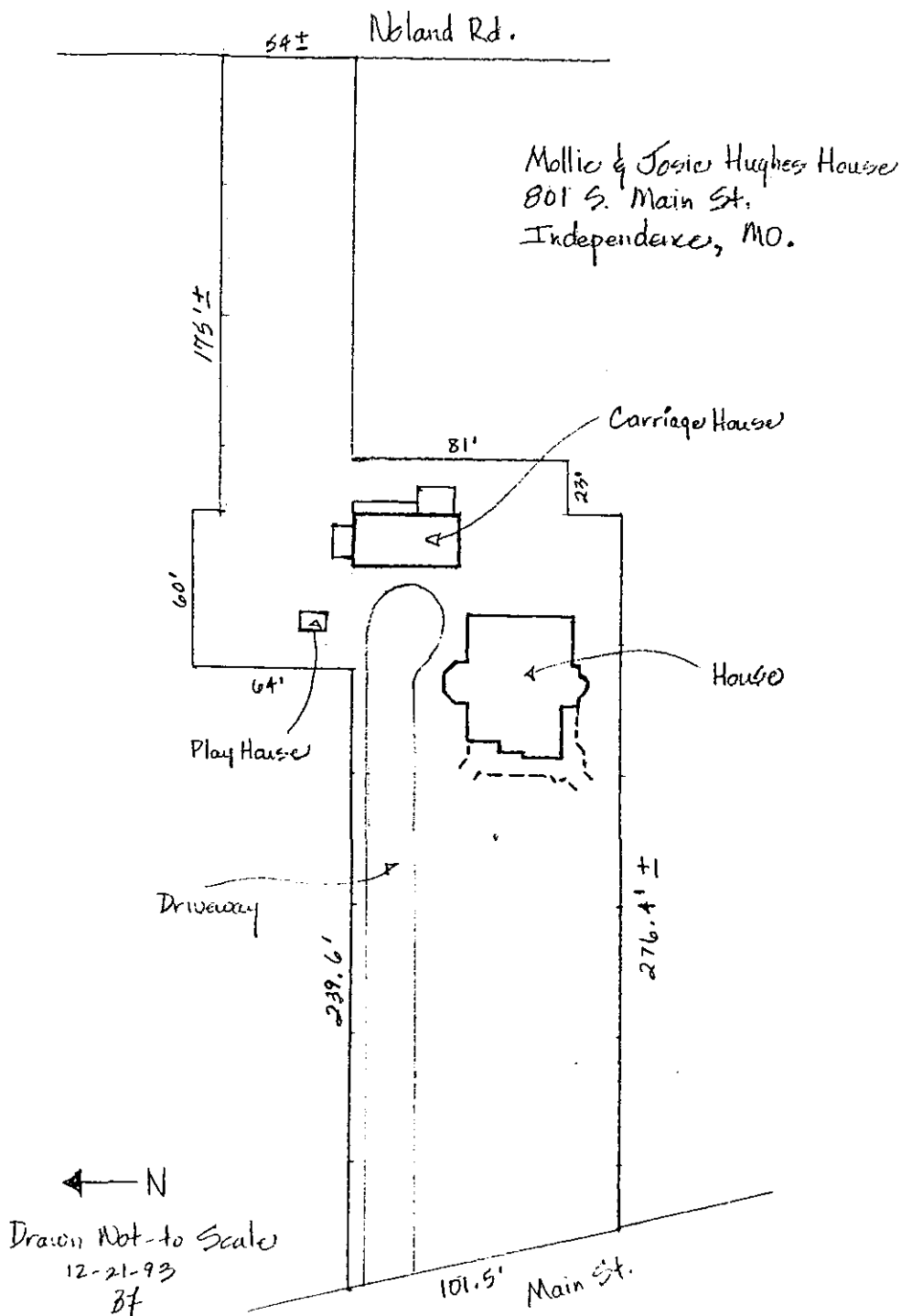
Other houses of the Queen Anne style survive in Independence, but few that retain such architectural integrity as the Hughes house. Aside from the house itself, the furnishings, and rugs in the house accent the Queen Anne style. The present owners have done an outstanding job maintaining the house and ensuring its long future with such care.

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"A Builder of City Is Dead," Independence (MO) Examiner, April 25, 1935, p. 1.

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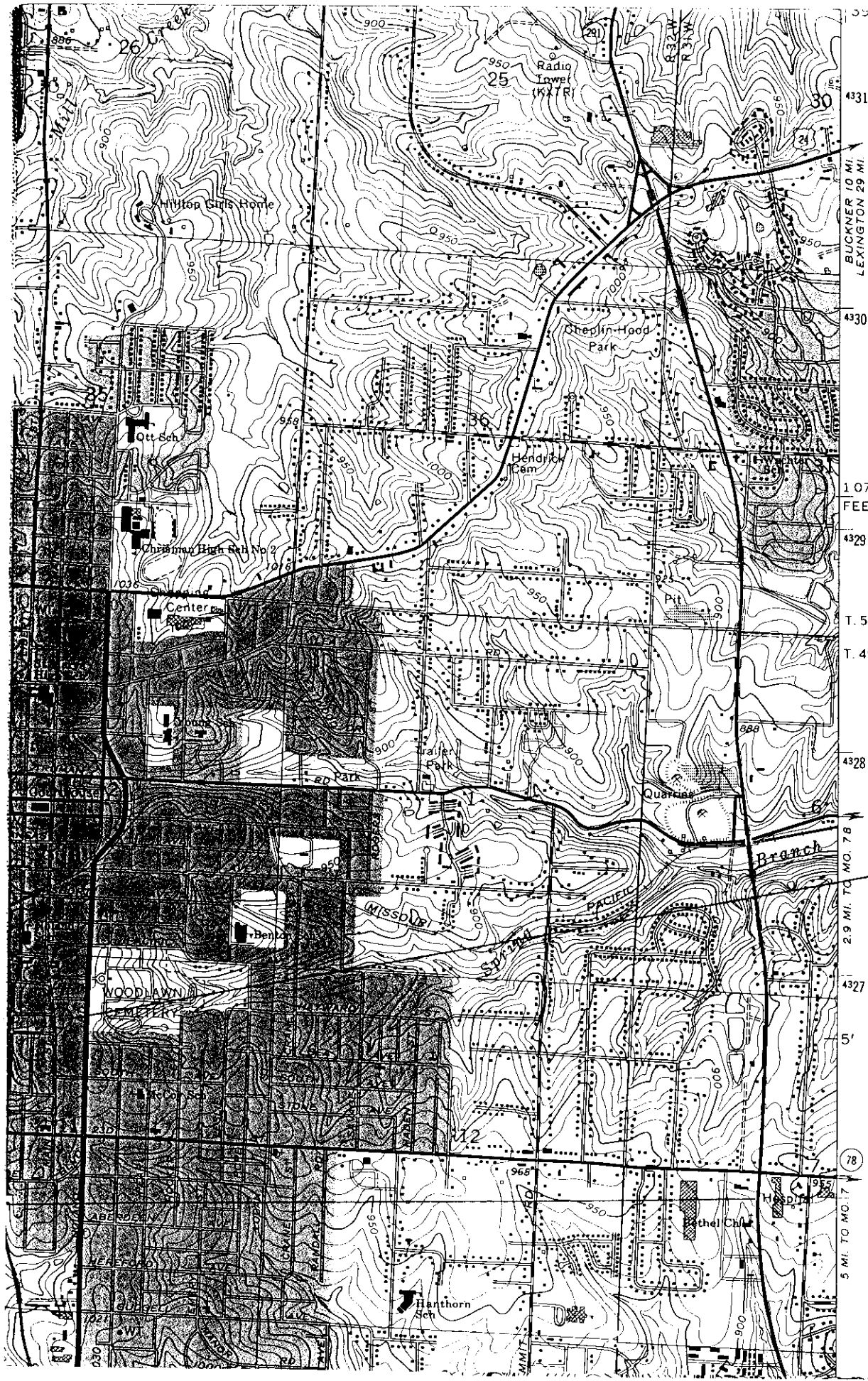
10. Geographical Data

Verbal Boundary Description: Lot 1, and the north eighty-one feet of the west twenty-three feet of Lot 9 of Bryant Place subdivision; and Lot 5, and the east sixty feet of Lot 6 of Wallace Place subdivision, all in the City of Independence, Jackson County, MO.

Boundary Justification: The boundary includes the two lots and the two partial lots which have been historically associated with the nominated property.

11. Form Prepared By

1. Rebecca Fulton
501 Turner Avenue, Apt. 3
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314/874-1745
December 1993
Original draft nomination, items 1-11
2. Beverly A. Fleming
Historic Preservation Coordinator
Department of Natural Resources
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3800 S. Elizabeth Avenue, Suite G
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816/795-8655
January 11, 1994
Revisions, item 7, 8, and 10
3. Steven E. Mitchell
National Register Coordinator
Department of Natural Resources
Division of State Parks
Historic Preservation Program
P.O. Box 176
Jefferson City, MO 65102
314/751-7800
January 12, 1994
Editor and revisions, items 1-11



Hughes, Mollie and Josephine, House
801 S. Main, Independence, Jackson County, Missouri
15/377610/4326830



12

Photo Missing

Missing

1, 2, 3, 4, 7, 8, 9, 10, 11+12

Hughes, Mollie and Josephine, House
801 S. Main, Independence, Jackson County, MO
Beverly A. Fleming

December 1993

Missouri Cultural Resources Inventory
View from southeast
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Hughes, Nollie and Josephine, House
801 S. Main, Independence, Jackson County, MO

Beverly A. Fleming

December 1993

Missouri Cultural Resources Inventory

view from southeast

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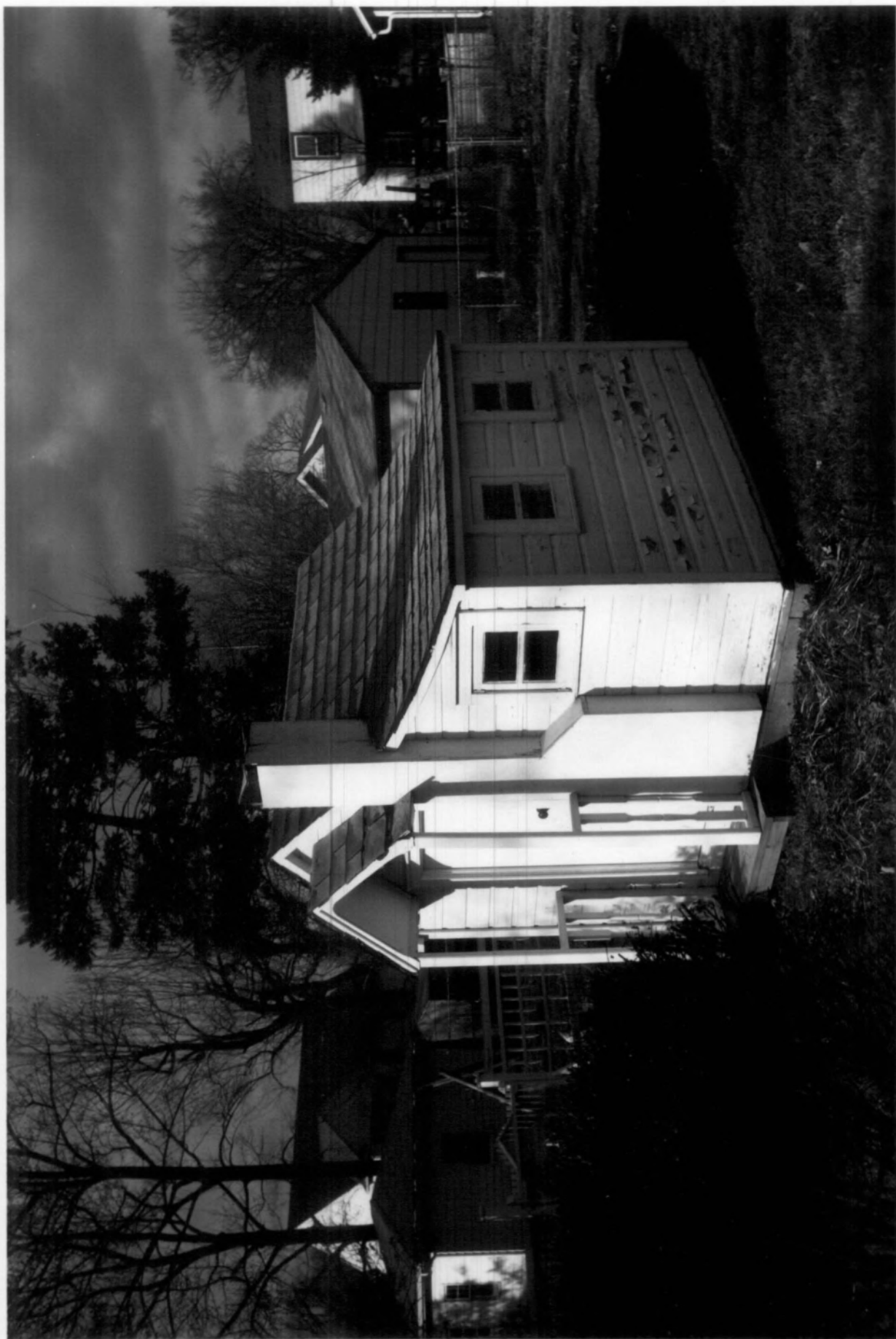


Hughes, Mollie and Josephine, House
801 S Main, Independence, Jackson County, MO

Beverly A. Fleming

December 1993

Missouri Cultural Resources Inventory
view from south east, child's playhouse
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EXTRA
PHOTOS



